

Where Eagles Soar

Unit Two



Lesson 3

Walking Mural

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Objectives:

- To practice contour drawing skills and apply them to a finished drawing.
- To do a “walking mural,” with each student completing a “knee-down” portrait.

Advance Preparation:

- Have each student bring one sock and one running shoe to class.
- Set up a simple fabric display. Drape the fabric over books or boxes, letting it form wrinkles and folds (see Leonardo da Vinci’s drapery on **page 8** of the student booklet).
- Set up easels or make drawing boards available.
- Prop up mirrors against walls in such a way as to reflect the lower part of the body.

Materials:

- CHOOSE ART STUDENT BOOKLET **pages 7 to 11**
- Running shoe and sock - one / student
- A large piece of fabric for a draped fabric display: preferably soft and flowing such as a knit, velvet, or polyester
- Provide supports to display the fabric: books, boxes
- Newsprint or other practice paper: 4 pieces each (9" x 12")
- For every student: one sheet of 12" x 18" dark-colored construction paper, a piece of white or yellow chalk, a set of oil pastels, a black felt marker (3-mm, preferably conical tip) and a pair of scissors
- Mirrors to place on the floor against the wall so the students can view their foot and leg while they draw
- Easels or drawing boards (wooden or cardboard: at least 12" x 18") to use while drawing the foot and leg. Drawing boards may be preferable in this lesson because they take up less space

Method:

STEP 1: Scripture talk

Read **page 7** and work through it together with the children. To do so, recall the distractions mentioned last class (television, wrong friends, music with ungodly lyrics, certain reading materials, following current fashion fads, etc.) and list at least five of them on the board. Then discuss each one to determine an appropriate response. For example, when discussing television as a distraction, elicit ideas from the children as to how to counteract this negative influence. Appropriate responses might include the *careful selection of programs, choosing Christian videos instead of watching television, or playing board games.*

You may want to let the students choose the answer they prefer for their situation. Discuss each of the five distractions and have the students fill in the columns on **page 7**.

Appropriate responses for the other four distractions listed here might be as follows:

- **wrong friends** - *Develop new relationships.*
- **music with ungodly lyrics** - *Visit a Christian music store and replace current music tapes and CDs with Christian music selections.*
- **following current fashion fads** - *Avoid the “everybody’s doing it” mentality and make selections based on modesty and Godliness, choosing styles that are flattering to you as an individual.*
- **certain reading materials** - *Choose uplifting themes and Christian books and magazines.*

STEP 2: Contour drawing

Tell the children that there are several ways of approaching a drawing or painting assignment. Three of these ways are listed below:

- **From memory:** To draw or paint from memory, we must try to recreate a picture of the item in our minds, recalling, as best we can, all the details that make up the complete picture of the item.
- **From a photograph:** To draw or paint from a photograph, we must first locate a photograph of the object we wish to draw. We would then see the details, the shapes, the colors, etc., and would no longer need to rely on our memories. We might not, however, be able to see as many positions or angles of the object as we would like.
- **From a drawing or painting:** Drawing or painting from another artist’s work may be helpful in studying different artists’ styles. But in doing so, we do not necessarily see the object we wish to create in a realistic way. What we see instead is someone’s interpretation of the object, rather than the thing, itself.

Tell the students that it is useful to develop the memory and to practice drawing from memory, since sometimes we have to recall what we have closely observed and stored in our minds. Using a photograph or studying from other artists’ work can also be useful.

There are times, however, when **we will be required to draw what is in front of us and to record what we see from real life**. We can do this by using keen observation skills and focusing carefully on the chosen item. We could turn it, touch it, examine it, and position it the way we would like to draw it.

Contour drawing is an excellent tool for us to use to develop our visual skills. It is also a way to record a drawing that is accurate, or realistic. By developing contour drawing skills, we find that drawing is a skill anyone can learn.

Remind the children that the important thing in contour drawing is to focus on drawing every wiggle and bump that we see.

Refer to **page 8** of the student booklet and read and answer the page together. Refer to both Leonardo’s fabric study and the fabric display you created before class. Ask the students to follow the path of a wrinkle as it winds across the surface of the cloth and to follow the paths of light and dark formed by the folds of cloth.

Ask a student to stand facing you at the board. Prepare to draw the contour of the student's sleeve, from the shoulder down. Do this so the students can see:

- how **slowly** you draw (*about one inch every five seconds*)
- how you **never take your eyes off the subject**

Refer to this kind of contour drawing as *blind contour* and review the definition:

- **Blind Contour Drawing:** *Studying the subject and drawing the edges while looking only at the subject and not back at the paper.*

Using your volunteer, define and demonstrate *modified (peeking) contour drawing*, this time following the line of the wrinkle as it crosses the surface of the arm. Focus on the line, peeking at the drawing for only 1 second out of every 10.

- **Modified Contour Drawing:** (known in SERIES I as *peeking contour*): *Studying and drawing the edges of the subject while taking peeks at the drawing from time to time.*

Have the students work in pairs facing each other, either using drawing boards or sitting opposite each other across a table. Assign the following *blind contour* exercise: Using a piece of practice paper and a pencil, the students will fix their eyes on a starting point either at the neck or shoulder of the garment worn by their partner. When you say “Begin,” they will move their pencils while following along the edge of the garment with their eyes. Remind them, as they draw, not to take their eyes off the fabric. **Let them draw for about 1 minute**, telling

them it does not matter how much of the edge they complete. **The important thing is how closely they look, and how closely their pencils follow and obey what their eyes tell them to draw.** Remind them to draw slowly.

Have the students change partners and do **another drawing using the same method**. Then change again and do a **third**. This time, instruct them to do the drawing as a *modified (peeking) contour*. (Explain that in SERIES II, we will use the term modified contour rather than peeking contour.) Ask them to begin with their eyes on the cloth. Then count out loud, saying: “1, 2, 3, 4, 5, 6, 7, 8, 9, 10. Look at your paper . . . and now back at the cloth . . . 1, 2, 3, . . .10” and so on. **Watch the children while you count, and insist upon their being faithful to your instructions. The value of the training is defeated if they are allowed to look back and forth at will.** If wrinkles form along the contour of the sleeve, suggest that they **follow the line of the wrinkle inward across the arm**. At the conclusion of the exercise, ask the children to move once again to obtain a fresh view. They will do a **fourth** exercise, this time without your counting for them.

When you have ended the exercise, ask the children to examine their drawings. Do they see interesting, sensitive lines? Do they like certain parts of the line more than other parts? Why? Have them all identify a part they like better than the rest on any of the four drawings, and circle that section. Ask one or two to describe why they chose that part of the line. Was the line descriptive, sensitive, and delicate?

Ask the students to complete **page 9** of the student booklet, and then assign them the draw-

ing exercise on **pages 10 and 11** of the student booklet. In doing so, **consider the following:** If you have limited space and not enough mirrors for everyone, divide the class in half and while some complete the drawing on **page 10**, the other half of the group can go on to the knee-down drawings under **STEP 3: The walking mural**. Then trade so that both groups can complete both exercises. Assign the completion of the drawing exercise for homework if necessary.

STEP 3: The walking mural

The walking mural will display a colored self-portrait from every student, done not of the face, but of the lower leg. **The knee-down drawings will be done on dark-colored construction paper and drawn with chalk, using a modified contour method. They will be colored with oil pastel.** The students will pose in a sitting position against a mirror and draw their own **running shoe, their sock and a part of the lower calf**. This might mean drawing a pantleg for some. Whether a pantleg is included, or the whole sock is exposed, the drawing exercises just completed should be useful in creating a sensitivity to the draping and folding of cloth.

Hopefully everyone has brought, or is already wearing, at least one sock and running shoe. If runners are difficult to access, then whatever footwear the students are already wearing would be satisfactory. They should also wear a sock, however.

Have each student sit against a mirror with either a drawing board or an easel, a piece of 12" x 18" construction paper and a piece of chalk. Ask

them to draw large, positioning the paper horizontally in front of them. The chalk line should be sensitive and expressive. This is achieved by the student's drawing slow, careful, and observant lines.

When the students are ready to begin, count for them as you did in the modified contour practice exercise. Their experience drawing the folds of fabric in the last exercises should help to prepare them for drawing the folds and wrinkles in the sock.

Make black felt markers available for the students to use after the chalk drawing is complete.

They will redraw the chalk lines with felt marker and then fill in the color with oil pastel. They may not be ready to begin to color until next class.

Homeschoolers: If you are working one-on-one, you might want to do this project as a single "knee-down portrait" on background paper. Or, because of your more flexible schedule, you might want to provide your child the opportunity of doing his or her own multi-portrait mural, single-handedly – one that displays a whole wardrobe of different kinds of shoes!